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ABSTRACT

This collection of materials, a summary of a workshop, is divided into five sections, framed by introductory and concluding remarks. The sections are: (1) a panel on "What Is the Domain Beyond?"--panelists discussed their particular interests in areas that could not be traditionally classified as "cognitive" and related those interests to the teaching of writing; (2) two interactive teaching demonstrations (one on story, myth, and archetype, given by Susan Blau, and one on imagery and metaphor in the writing process, given by Hildy Miller); (3) small group discussions on diverse topics, such as paradox and mysticism in the writing process, the spiritual sites of composing, silence in writing, writing as healing, and the uses of story in the writing process; (4) a panel on "How To Respond to Resistance and Hostility"--this refers to institutional hostility in the face of some nontraditional approaches to teaching; and (5) a list of the names, addresses, and particular interests of the participants. Bibliographies of materials used in the interactive teaching sessions are also provided. (NKA)

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BEYOND THE COGNITIVE DOMAIN:
FRONTIERS IN THE TEACHING AND LEARNING OF WRITING

CCCC PRECONVENTION WORKSHOP

Nashville, Tennessee
March 16, 1994

Alice Brand and Dick Grave, Co-Chairs

WELCOME

In keeping with our tradition, the proceedings from the 1994 Beyond the Cognitive Domain workshop have been compiled as a record of our yearly sessions at the Conference on College Composition and Communication. Kristie Fleckenstein has graciously taken on this task begun by me and continued by Dick. Apart from the *Notes* we have also graduated to an NCTE assembly, a newsletter, and a forthcoming journal.

As I think about other assemblies and SIGS to which I belong, I feel proud of the consistency with which we return to our participants what they have given.

High energy was the signature of this year's workshop. At the beginning of the workshop we were 69 strong. At 4 pm end, we were 65 strong. What staying power—literally and figuratively!! As virtually the only organized clearinghouse for our particular interests, we perform a special function for the profession. And we couldn't do it without you.

What follows in our *Notes* is our agenda and summaries of the various segments of our pre-conference workshop: 1) our opening panel presentation set the stage for 2) interactive teaching demonstrations; in the afternoon 3) small group discussions were followed by a 4) forum on institutional resistance to language activities beyond the cognitive. Last is a participant name, address, phone number, and interest list (albeit incomplete) and bibliographies by Karen Klein and Linda Hecker and Hildy Miller. Enjoy!

Alice Brand

Co-chair, Beyond the Cognitive Domain
Pre-Conference Workshop

MORNING SESSION: OPENING PANEL

"WHAT IS THE DOMAIN BEYOND?"

Following a brief welcome and introduction, the workshop began with a panel presentation in which individual participants discussed their particular interests in areas that could not be traditionally classified as "cognitive" and related those interests to the teaching of writing. On the basis of the panelists' contributions and ensuing discussion, we hoped to begin creating a strong and clearly articulated statement concerning our areas of interest and the teaching of writing.

Panelists: Anne Mullin, Idaho State University, Pocatello, Idaho; Susan Schiller, Central Michigan University, Mt. Pleasant, Michigan; Regina Foehr, Illnois State University, Normal, Illinois; Delores Johnson, Marshall University, Huntington, W. Virginia.

Moderator Chuck Anderson (University of Arkansas, Little Rock, Arkansas) defined key questions he felt we all needed to address as we explored non-conventional issues and ideas. Chuck suggested three questions as a starting point for the discussants and our thinking:

1. Why should we explore these areas?

2. Why should we integrate these areas/interests in our writing classrooms?

3. What effect does this shifting focus have on our students?

Each panelist spoke briefly concerning his or her special interest.

Anne Mullin discussed an approach that viewed ruptures or gaps in the writing process (for instance, the manifestation of nonstandard usage) as traces of the unconscious, points at which presentational symbolism (Langer) disrupt the discursive flow, or where feelings conflict with cognitive concepts.

Regina Foehr discussed the importance of embracing the paradoxical bases for spiritual composing. She suggested the metaphor of "composting" as a new way of viewing the creative process: spiritual empowerment through a transformation. We stir up the compost pile by noncognitive ways of knowing, then consciously work to develop intimacy. For instance, writers need to take risks because the rewards are so beneficial.

Susan Schiller discussed the spiritual aspects of composing, stressing that we need to articulate an agreed upon definition for that elusive, intuitive sense of knowing. Benefits resulting from an emphasis on spirituality include students' asking different

kinds of questions, losing their creative inhibitions, and taking more risks. After describing some of her rewarding experiences in the classes focusing on spirituality, Susan also warned of the risks attendant to such a focus, especially the political risks.

Delores Johnson discussed the creative process and the importance of silence in the classroom. Delores emphasized the need to slow down the writing process, perhaps examining the gaps in writing, particularly the doodling writers do as they wait in silence. Delores suggested a kind of "name that doodle" as a creative endeavor. Benefits that accrue from this approach include a more creative, risk-taking approach to writing.

MORNING SESSION:
INTERACTIVE TEACHING DEMONSTRATIONS

While the opening panel and large group discussion helped us investigate and articulate some of the theoretical issues and concerns puzzling us, the interactive teaching demonstrations returned us to the concrete reality of the classroom. As the following descriptions indicate, the teacher/leader of each group provided a practical demonstration of the way in which he or she transformed an idea into actual practice, evaluated its success, and adjusted it for the differences in students and classrooms. The following summaries were provided by the individual teachers.

1. **Story, Myth, and Archetype:** Susan Blau, Boston University, Boston, Massachusetts.

My thinking about the power of names began with a dream, a teaching anxiety dream in which I'm not expected to teach Spanish or Calculus—the stuff of my usual first-day-of-term-nightmares—but in which I don't have the class list. In the real world, of course, a lack of a list isn't a problem; it happens all the time, but in my dream world, I'm paralyzed. I can't speak.

So—exploiter of my own dreams—I asked myself why this was so scary, where it came from, and how I could use it in my teaching. I remembered a short piece from one of my students that talked about the first-day-of-school-dread of hearing her name mispronounced <u>again</u> by the teacher. And, I thought about the way our names connect us literally to our own ancestors and symbolically to a shared past, a collective unconscious, if you will, where the distinction is erased between word and object, symbol and object symbolized, and where our names can become who we are.

Names are often the subject and object of folk lore and myth. Think about the Navajos who closely guard a child's real name for fear that an evil person might bewitch a child whose real name he knew. Think about Rumplestilskin whose power was destroyed when his name was discovered or about the Jewish folk tale where Joseph tames a lion by naming it.

What better place to start a writing class than with this thread that connects students to a shared past and to some universal symbols and emotions...and helps them discover their writers' voices.

So, I forego the expected guided tour through the syllabus on Day 1 and instead take my students through this exercise.

A. Write down your full name. Look at it. What does it make you feel. Write down all the words, images, feelings you have when you regard your name.

B. I read a passage from William Parent's article "What's in a Name?" (Boston Globe Magazine, May 27, 1984) in which he presents his theory of the "hierarchy of ycleptic bias," a theory that suggests (humorously) that who we are is determined by the sound of our names ("I was able to rate friends on a ycleptic scale of 1 to 10. Andy Mazzone was an 8 whether or not you pronounced the 'e,' but Richard Orpen scored only a 2.")

C. Rate your name on the ycleptic hierarchy scale. Justify your decision.

D. I ask each student to read his/her piece aloud.

E. Think about how you would feel if someone called you by another name or renamed you for their convenience.

F. I read the passage from Maya Angelou's I Know Why the Caged Bird Sings in which Angelou is called out of her name (pp. 90-93). The woman in whose kitchen she works decides to rename her Mary because Margaret (or the more correct Marguerite) is too difficult to say. It is a powerful and affirmative piece of writing.

G. Write a two page story about your name for the next class.

Day 2

H. Underline the word, image, or phrase which is at the core of your piece. Then you will all read your name stories in turn. As each student reads, the rest of you should listen carefully and write down the word, image, or phrase you think is at the center of the story.

By the end of Day 2, students have experimented with their writers' voices, explored a small part of their personal histories, and identified powerful and playful images which speak to them from the collective writings of their peers. And, on a practical level, they have broken the ice, begun to build the trust so necessary for a writing class, and learned each other's names.

2. **Imagery and Metaphor in the Writing Process:** Hildy Miller, University of Louisville, Louisville, Kentucky

In our session we considered ways to teach imagery and metaphor both as a cognitive and social construct. Each of us wrote briefly on a topic, stopping to fill out a "thought-sample" questionnaire in which we reported an image in our minds as we wrote. We noticed how the images often embodied key issues driving the piece or writing, and concluded that students too need to become more aware of the role imagery might play in their writing processes. We also read a newspaper article on a social issue,

noting the cultural metaphors that underlay its assumptions. From this reading exercise we concluded that students could be taught to critique social issues by identifying the metaphorical language through which they are conveyed and could be taught to see the way in which language shapes our attitudes.

See "Bibliography" for suggested readings.

AFTERNOON SESSION:
SMALL GROUP DISCUSSIONS

A KALEIDOSCOPE OF TOPICS BEYOND THE COGNITIVE DOMAIN

Part of the excitement of pursuing non-conventional areas of teaching is the thrill of sharing ideas and chasing new ones. The small group discussions provided the venue and the stimulus to do just that. The format was very loose to promote fruitful, exploratory thinking on a fairly focused area. The following summaries indicate the range of the exploration that resulted.

1. **Paradox and Mysticism in the Writing Process**
   Leaders: Phyllis Kahaney, University of Hawaii-Hilo, Hilo, Hawaii
   Twila Yates Papay, Rollins College, Winter Park, Florida
   Recorder: Jamie Berthel, Illinois State University, Normal, Illinois

Attempting to design a working definition of paradox, the following thoughts emerged:

* paradox is beyond what is known, the realm of the nonrational, of intuition, "out there" in the world as opposed to knowledge beyond our grasp.

* yet we discovered that the act of defining creates hierarchies which are inappropriate to the notion of paradox as a useful tool for extinguishing hierarchies as we abandoned the all-too-tidy task of definition.

* intuition is associated with powers,and intuition is perhaps not a particularly powerful phenomenon in the sense of being oppressive or indoctrinating.

* paradox is holistic, a matter of all-at-onceness in the neighborhood of chaos theory.

* the language of paradox is outside of reality in the sense that it resolves itself in an intentional existence akin to meditation and silence-recognizing one's own nature-infusing life with a different reality.

* paradox in not unlike metaphor.

* paradox is a different way of being in the world—spirits or events outside of subjective recognition.

* paradox teaches the student to see without seeing.

* paradox invites metacognitive activity in the mind; the writing writes us and we witness the event both inside and outside of being the one who acts.

* paradox creates an inner-speech bridge between writing and meditation (focus and suspension).

* the answer to a paradox is no answer; silence is the empty mirror that reflects the subject; silence is the teacher.

* paradox and meditation help one to become accustomed to doubt (Keats' "negative capability"); students shouldn't feel certain about things, should question closure for the purpose of seeing writing as a process without end; better to be aware of what we don't know in the Socratic sense and to put that in writing so the reader is comfortable also with uncertainty.

* creating answers where there are none is debilitating; better to embrace uncertainty and discover the paradox in all things.

2. **Emotion, Intuition, Insight, and Felt Sense**
   Leaders: David Roberts, Samford University, Birmingham, Alabama
   Amber Ahlstrom, University of Alaska SE, Sitka, Alaska
   Jo Ellen Coppersmith, Utah Valley Community College, Orem, Utah
   Alice Brand, SUNY-Brockport, New York
   Recorder: Amber Dahlin

Our group focused on intuition. We attempted a definition and ended up with the following components:

* Alice Brand noted that, historically, intuition has been defined as unmediated direct knowledge.

* David Roberts and Chip Engelmann offered metaphors of "driving over your head" and "being in the zone" as ways of understanding intuition.

* Phyllis Schlesinger and Mary Wislocki wondered about the aspect of control in those metaphors, noting that sometimes intuition comes when you feel like you're groping in the dark.

* Nancy Workman suggested that certain aspects of our past experience emerge later on as intuition.

* Larry Nichols brought up the issue of honoring intuition in student writing; and

* everyone suggested ways to do that, like modeling our own intuition, reading books on intuition, and reflecting (asking of an intuitive event, how did it feel? What was your gut reaction? Were there points of conscious thought?)

This sounds very tidy, and since you surely intuit otherwise, here are some other things we churned up in the compost pile.

Students may feel intuition but they dismiss it.

We live in our heads too much.

Well, our heads are interesting places, which may be why we're there so much.

How does a 50-minute class work against intuition?

I'm trying to stay out of hierarchies and work with what's possible in the classroom.

3. **Native American, Eastern, and Other Ways of Knowing**
   Leaders: Christina Glendenning, University of Minnesota, Minneapolis, Minnesota
   Betsy Burris, Stanford University, Stanford, California
   Jane Olmsted, University of Minnesota, Minneapolis, Minnesota

4. **The Spiritual Sites of Composing**
   Leaders: Trudelle Thomas, Xavier University, Cincinnati, Ohio
   Susan Schiller, Central Michigan University, Mt. Pleasant, Michigan

Working definition of "spirituality"--
* not compartmentalized or pigeonholed
* connection with something larger than self
* support; provides guidance, gives hope and strength
* inner voice, being intuitive, gathering wisdom
* internal search for best, truest self
* you don't need the word "God"—spirituality is not a hierarchical male conception
* faith; belief; W. James: faith irrational
  Categories: theological, ethical, experiential
* theology can restrict religious development
* role of life experiences: as apply spirituality to everyday practices, church is less hospitable
* residue of women's history; we carry anger, sorrow within us; Church's response to women; Native American honors both women and men.

* spirituality destroys hierarchy, is inclusive; "wisdom is silent and doesn't call attention to itself"
  Classroom/word applications
* working definition of spirituality in films and literature class.

Class objective: "read" a film. Theme: The ways spirituality is used to fight oppression. No resistance from students or colleagues. Intellectual approach.

Experiential: write screenplay; students say how to grade it; give teacher the criteria to evaluate. Biggest chunk of grade. Students initially frightened of assignments. (A measure of success is the student investment in work.) All students take this seriously and work hard. Can work individually or in groups.

Screenplay: Many students don't understand or name their liberation there. Learning is internal. Students can name it themselves, but teacher doesn't name it for them.

* meditation in writing class.
* guided meditation in life/writing: journals and autobiographies
  Gloria Steinem, Revolution from Within—gives meditation
  Jean Houston, The Possible Human—meditation
* guided visualization—begin with relaxing breathing, letting go of thoughts, using music

How deal with student difficulty in dealing with difficult material that meditation brings forward (?). Usually, what comes forward is positive, healing, cathartic. Human connection: be with person in suffering, not telling them what to do. Important to listen and not judge.

* spiritual experiences need to reveal, be cathartic.
* focus meditation: quiets students, helps them to listen and talk with one another. Non-violence, trust.
* trust: if use these techniques, can't turn around and slap students' hands
* writing as self-power; writing to use in other disciplines; separate learning from grading.

5. **Imagery in the Writing Process**

Leaders: Mona Houghton, Don Bosco Tech, Rosemead, California
Kristie Fleckenstein, University of Missouri-Kansas City, Kansas City, Missouri
Linda Calendrillo, Eastern Illinois University, Charleston, Illinois

We discussed two aspects of mental imagery: the nature and the function of mental imagery. We felt both concerns were important to our research and teaching. For how can we teach or study that which we haven't—at least temporarily—defined? Questions we asked regarding the nature of imagery:

What is it?
How it an image formed?
Of what does it consist?

At what points does the unconscious evocation of mental imagery become conscious?

Questions we asked regarding the function of imagery:
How might it function within cognition? emotion?
How might it function within an individual's reading-writing processes, especially given the current socio-cognitive view of writing?
How might that socio-cognitive framework need to be expanded or transformed in view of what we're learning about mental imagery?

Lots of questions, but not many answers.

6. **Silence in Writing**
Leaders: Susan Becker, Illinois Central College, E. Peoria, Illinois
Pat Keyes, Kirkwood Community College, Cedar Rapids, Iowa
Elaine Pilon, University of Minnesota, Minneapolis, Minnesota

7. **Writing as Healing**
Leaders: Gabriele Rico, San Jose University, San Jose, California
Mike Marler, BYU-Hawaii, Laie, Hawaii

8. **The Unconscious: Dreams and Archetypes**
Leaders: Pay Hoy, Harvard University, Cambridge, Massachusetts
Anne Mullin, Idaho State University, Pocatello, Idaho
George Jensen, Southwest Missouri State University, Springfield, Missouri
Regina Foehr, Illinois State University, Normal, Illinois

9. **The Uses of Story in the Writing Process**
Leaders: Jamie Berthel, Illinois State University, Normal, Illinois
Mary Deming, Georgia State University, Atlanta, Georgia
Zoe Keithley, Northeastern University, Chicago, Illinois

We had a terrific triad of tale tellers. Appropriately, we began by telling stories, stories of our classes, stories of activities and lives. Frankie (Frankie Chadwick) shared her use of stories with police officers. Zoe told of her work with labor union leaders. I shared stories about my students.

* gave students a place to write about the subjects too difficult to discuss. Common wounding.
* police officers and union leaders aren't supposed to make mistakes in their jobs—given permission to make mistakes
* story telling helps the group to share; they are not alone. Both groups admit if you do the job right, you hurt.
* from stories—students learn about various truths. Truths provide the underpinning of our stories and our writing.

We talked about different activities to incorporate (publish them, interview and document other's stories. Use stories to provide anecdotal detail, to balance generalizations.

* look for common ideas, themes, settings when you tell your stories.
* tell stories from different perspectives. Write friends' stories (personal to abstract).
* tell our stories. Models print and nonprint.
* write the paper only you can write.
* listen to others' stories.
* troublesome stories (offensive/students in trouble).

In conclusion, in a time when many myths are dissolving, when languages are dissolving, we need to create and continue our stories. We cannot afford to lose our stories, our memories. We lose our continuity, our selves.

10. **Body Wisdom: Movement, Music, Dance, and Writing**
Leaders: Joyce Hancock, Jefferson Community College, Louisville, Kentucky
Kathleen Bell, University of Central Florida, Orlando, Florida
Elaine Hughes, Nassau Community College, Long Island, New York

AFTERNOON SESSION:
CLOSING PANEL

"HOW TO RESPOND TO RESISTANCE AND HOSTILITY"

One of the professional difficulties of pursuing interests in non-traditional areas is the institutional resistance and hostility that may result. For instance, as the 1993 preconvention workshop revealed, some teachers who have employed "beyond the cognitive" approaches have been criticized, ridiculed, or even fired.

Panelists: Frances Grossman, Georgia State University, Atlanta, Georgia; Martha Stoner, Acorn Enterprises, Manchester, Michigan; Chip Engelmann, Indiana University of Pennsylvania, Indiana, Pennsylvania; Libby Jones, Berea College, Berea, Kentucky; Larry Anderson, Louisiana State University-Shreveport, Shreveport, Louisiana.

Moderated by Demetrice Worley (Bradley University, Peoria, Illinois), the closing panel was designed to address such questions as:

1. How do we respond to criticism, hostility, misunderstanding?

2. How do we communicate dreams and visions that sometimes defy description?

3. How do we change the "mindless" bureaucracy?

Rather than offer formal statements, each panelist provided a narrative of his or her experiences in publishing, departmental politics, collegial interactions. Stories suggested that institutional support and/or hostility was not a constant.

Frances Grossman discussed the challenges of shepherding an article through the publication process, citing the narrow line she had to walk between changing the article to meet the expectations of the editors while remaining true to her vision. She suggested that those attempting to publish articles on nontraditional research or teaching may be confronted with similar conflicts.

Martha Stoner described the institutional resistance she experienced to a heavily nontraditional classroom approach. Resistance was so acute, Martha explained, that she chose to leave the teaching profession and begin her own consulting business.

Libby Jones discussed ways in which nontraditional approaches benefitted students in writing centers, addressing needs that would not otherwise have been met.

Finally, Chip Engelmann described the support that he has received for his doctoral research project on personality and behavior, areas considered nontraditional. Chip stressed that he has encountered very little resistance in his institution.

The panelists' stories, as well as the interaction with workshop members, suggested that reactions to nontraditional areas of research and teaching are mixed at best. So perhaps the essential message of the panel was to prepare for confusion, possibly even hostility resulting from bias and ignorance, and conceive of our role in the academy as bridge builders. Ultimately, we may be forced to explain and defend both our approaches and our theoretical underpinnings to obtain support and respect from departments, colleges, and the field.

CONCLUSION:
A PROJECTIVE AND RETROSPECTIVE STRUCTURING

The Preconference Workshop was very successful. We heard many positive comments about the workshop, especially about the interactive teaching demonstrations. There is a genuine interest among AEPL members in translating our concerns into specific classroom activities. This area is truly a frontier in teaching and learning.

We have submitted a proposal to CCCC for a Preconference Workshop in Washington, DC, in 1995. The format will be similar to those of the past, though more time will be allotted to the interactive teaching sessions.

As we continue to develop and refine the workshop, we welcome your comments and suggestions.

Dick Graves

Co-chair, Beyond the Cognitive Domain Pre-Conference Workshop

PARTICIPANTS

The following list is not inclusive. Some participants, while contributing in important ways to the workshop, forgot to provide us with addresses and interests. However, those listed below provide a starting point for those of us interested in creating long distance reading groups, e-mail dialogues, and research networks. This list also gives all of us the opportunity to create much needed support systems.

Anderson, Larry
Dept. of English
One University Place
LSU-Shreveport
Shreveport, LA 71115

5750 Anniston Ave.
Shreveport, LA 71105-4231

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Interests: Incubation in writing, with writing being seen as a creative activity, as problem-solving.

Ardinger, Bruce
Columbus State
Columbus, OH 43215

976 Joos Ave.
Columbus, OH 43229
(614) 841-1607

Interests: Metaphor, Jungian influence, meditation as vehicle for learning.

Becker, Susan
Illinois Central College
One College Drive
E. Peoria, IL 61635
(309) 694-5358

9208 Timber Lane
Peoria, IL 61615

(309) 692-2903

Interests: Continuing interest in the role of silence as a classroom technique. Focusing on silence leads to what's between silences and the rhythm of silence. What is the role of drumming the writing classroom. How are silence, drumming, and meditation, and mysticism related to our writing and to our teaching of writing?

Blau, Susan R.
Boston University
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Boston, MA 02215
(617) 353-3150

537 Mass. Ave.
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(508) 263-1690

Interests: Story, myth, archetype.

Brand, Alice G.
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11 Selden St.
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Interests: Emotion, subjectivity, the biology of the mind.

Brauer, Gerd
University of Oregon
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Eugene, OR 97403

280 North Polk
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Interests: I am doing research about writing education for Germany, and I am especially interested in the "creative connections" between writing and other creative activities. I have been teaching writing in German as a second language combined with drama activities.

Burris, Betsy
Stanford University
School of Education
Stanford, CA 94305
(415) 725-1226 (until 6/30)

1647 W. Shelby Ln.
Redwood City, CA 94061
(415)365-4165

Interests: I'm thinking about thought or knowledge as pre-linguistic (following Sondra Perl's "felt sense," only I call it "scratching an itch for meaning"). I'm thinking about "teacher training as therapy," i.e., how to institutionalize ways to train teachers to deal with the intense feelings that come with surviving in public high schools as change agents and as support for students who have their own intense feelings about their lives. I'm also thinking about teachers as writers of evaluative comments: Who are they as readers? Who are they as writers? How do we understand subjective responses to student writing? How do we help students understand those responses.

Calendrillo, Linda
Eastern Illinois Univ.
English Dept.
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(217) 345-6521

Interests: I am interested in mental imaging, historical mnemonic imaging strategies, and the connections between these areas.

Coppersmith, JoEllen
Utah Valley State College
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475 East 1960 South
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(801) 222-0148

Interests: I have a continuing interest in imagery, archetypes, and healing. Synthesizing the affective with the cognitive seems to me to be the most challenging aspect of our work.

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Metropolitan State
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Idaho Springs, CO
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Interests: Institutional inertia, resistance, and change—how it affects our work.

Deming, Mary
Georgia State University
720 One Park Place
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Interests: Research on children of alcoholics; response to literature; research on response to texts related to the family.

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As of 8/94
California State University
English Dept.
Chico, CA

Interests: I'm interested in using "other ways of knowing"—form Eastern philosophies, from the mystical tradition, from native spiritualities, from guided meditation—to bring the aspect of spirituality back into a position of value in the academy (and, incidently, to help students care about what they write, and, hopefully, to help them to write better as a result).

Engelmann, Chip
Indiana Univ. Pennsylvania
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Interests: Emotions/Affective behavioral patterns.

Famm, Beckey
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Interests: I teach faculty and writing classes, using a system of curriculum and lesson designs responding to students' learning styles and hemisphericity. These class designs use many of the "Beyond the Cognitive Domain" ideas: guided imagery, metaphor, meditation, silence, etc.

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Interests: Imagery and affect in reading and writing, especially the connections between imagery and affect. Currently, I'm looking at the cultural nature of mental imagery and response.

Foehr, Regina
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38 Sunset Rd.
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Interests: spirituality in pedagogy, archetypes.

Glendenning, Christina M.
University of Minnesota
168 Appleby Hall
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(612) 624-0272

2321 Minneapolis Ave.
Minneapolis, MN 55406
(612) 729-3901

Interests: My work is in writing theory and archetypes, especially trickster/wise old woman/multi-cultural perspectives.

Graves, Richard L.

Auburn University	415 Blake Street
5090 Haley Center	Auburn, AL 36830
Auburn University, AL 36849	
(205) 844-6889	(205) 887-6626

Interests: The variety of the learning process; the healing functions of learning; mysticism as a way of knowing.

Grise, Vonda

St. Meinrad College	1003 Holly Springs Rd.
St. Meinrad, IN 47577	Louisville, KY 40242
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Interests: I am interested in the use of metaphor and image in/as argumentation and the rapproachement between emotion and argument. I am especially interested in ways of encouraging students to explore multiple positions/views in creative ways as a part of the process of argument construction.

Grossman, Francis J.

Georgia State University	1080 Mason Woods Dr.
Division of Dev. Studies	Atlanta, GA 30329
University Plaza	
Atlanta, GA 30303	
(404) 651-3354	(404) 636-7263

Interests: Writing as healing. Story in writing. Silence in writing. Creativity and spirituality.

Hoy, Pat
New York University
29 Washington Sq. West 2CS
New York, NY 10011
(212) 998-8868

Johnson, Delores

Marshall University	2323 10th Ave.
400 Hal Greer Blvd.	Huntington, WV 25703
Huntington, WV 25703	
(304) 696-6416	(304) 522-7824

Interests: Meditation, silence, practices in the classroom.

Jones, Libby Falk
Berea College
CPO 914
Berea, KY 40404
(606) 986-9341 ext 6442

114 Highland Dr.
Berea, KY 40403
(606) 986-7449

Interests: Network to encourage venues of publication, presentation—spreading the word—looking to larger educational movements. Exchange of practices in classrooms and workplaces. Exploring spirituality as it informs my work.

Kahaney, Phyllis
University of Hawaii
Dept. of English
Hilo, HI 96720
(808) 933-3545

714 Wainaku St.
Hilo, HI 96720
(808) 969-3772

Interests: Affect in learning, interactive learning issues, definition of what it means to "know."

Marler, Mike
BYU-Hawaii
Box 1763
Laie, HI 96762
(808) 293-3604

(808) 293-1703

Interests: archetypes, spirituality, healing.

Neiditz, Minerva
University of Connecticut
School of Business Admin.
Institute of Writing
Storrs, CT 06269
(203) 486-5747

1364 Asylum Ave.
Hartford, CT. 06105
(203) 231-9474

Interests: I teach creative thinking and yoga breathing in my own brand of managerial communications.

Nichols, Larry
Seattle University
Broadway and Madison
Seattle, WA 98122
(206) 296-5309

8244 39th Ave. N.E.
Seattle, WA 98115
(206) 526-8679

Interests: I've been involved with various kinds of meditation and relaxation work since 1972. I'm currently very much interested in blending my private work with processes beyond the cognitive domain into my work.

Olmsted, Jane

University of Minnesota
Composition Program
306 Lind Hall
Minneapolis, MN 55455
(612) 625-0780

11333 Xenia Ave. N.
Champlin, MN 55316
(612) 427-7824

Interests: Cultural meeting ground—articulating the space where people meet, especially where political differences (i.e., ethnicity, gender, etc.)—how do we negotiate that "space."

Olynyk, Marian

College Militaine
Royal de St. Jean
St. Jean, Quebec JOJ 1RO
(514) 358-6542

343 Clarke Av. #3
Montreal, Quebec H3Z 2E7
(514) 935-9398

Interests: I strongly support the directions your group is taking in promoting a more encompassing view of the individual and what they bring to the learning situation.

Papay, Twila Yates

Rollins College
Box 2655
Winter Park, FL 32789
(407) 646-2191

639-113 Laurel Oak Lane
Altamonte Springs, FL 32701
(407) 831-7153

Interests: I'm trying to help students find their own hidden passageways, secret rooms, and intuitive routes—to find the unanswered questions and paradoxes <u>they</u> want to pursue—through metaphor, meditation, intuition, etc. I also want to develop the means to help writing across the curriculum faculty use this material.

Ratner, Robert

Florida International Univ.
Miami, FL 33144
(305) 348-3327

8075 S. W. 107 Ave. #224
Miami, FL 33173
(305) 271-5412

Interests: Interdisciplinary curricula. Underprepared students. Community work.

Reimers, Valerie

Univ. of Texas-Pan American
1201 W. Univ.
Edinburg, TX 78539
(210) 381-3421

1106 B. West Gardenia
McAllen, TX 78501
(210) 631-0397

Interests: Writing as healing.

Rico, Gabriele

San Jose State Univ.
1 Washington Sq.
San Jose, CA 95192
(408) 924-4448

22620 San Juan Rd.
Capertino, CA 95014
(408) 253-3758

Interests: "Deep learning" in an incredibly complex world is a necessity, not an option.

Schlesinger, Phyllis

New York University
Washington Square
New York, NY 10003
(212) 998-8860

35 Monroe Place
Brooklyn, NY 11201
(718) 596-1072

Interests: I'm very interested in the role of intuition in writing and in response to writing (esp. written teacher and peer responses). Also, the role of metaphor and image in writing and thinking.

Spneckelmeyer, Antha

Univ. of Kansas
Dept. of English
Wescoe Hall
Lawrence, KS 66044
(913) 864-3647

1510 Stratford Rd.
Lawrence, KS 66044
(913) 843-7344

Interest: Different kinds of learning. Intuitive writing.

Stoner, Martha Goff

Acorn Enterprises
P.O. Box 368
Manchester, MI 48158
(313) 428-9472

Interests: Teaching from within. The springs of creativity. Meditation and guided imagery in the composition classroom. Biofeedback, meditation, and creativity. Spiritual energy and the writing process. Movement and creativity. Painting/color and creativity. The council process and teaching "argument." Alchemy.

Swain, Sherry

Mississippi Writing and
Thinking Institute
P. O. Box 6077
Mississippi State, MS 39762
325-7777

1926 Seale Rd.
Starkville, MS 39759
323-9151

Interests: It's food for renewal—for <u>me</u> as well as consumers (students). Archetypes, dreams, movement, <u>ALL</u>.

Walker, Helen
Univ. of Maine/Presque Isle
181 Main St.
Presque Isle, ME 04769
(207) 764-0311

269 State St.
Presque Isle, ME 04769
(207) 764-7053

Interests: trust, creativity, risk, "negative capability," diversity, heart-centered in dialogue with others, self, texts.

Warriner, Alison
Sacred Heart University
5151 Park Av.e
Fairfield, CT 06432-1000
(203) 371-7810/7811

P.O. Box 56
Manhattanville College
2900 Purchase St.
Purchase, NY 10577
(914) 694-6362

Interests: More classroom practices (and perhaps homework) that plumb students' minds.

Wislocki, Mary A.
New York University
E.W.P. 269 Mercer St.
New York, NY 10003

908 Willow Grove Rd.
Westfield, NJ 07090
(908) 654-3581

Interests: Intuition and metaphor in student writing; the changing metaphors of student writing. Intuitive practices for teachers/students.

Workman, Nancy
Lewis University
Route 53
Romeoville, IL 60441-2298
(815) 838-0500

9816 S. Mansfield
Oak Lawn, IL 60453
(708) 425-8223

Interests: Implementation of the ideas. Networking with other colleagues with similar interests. Just general emotional and theoretical support to begin, or continue, using some of these new ideas.

Worley, Demetrice
Bradley University
Peoria, IL 61625
(309) 677-2482

Interests: Students' use of their own images in their reading and writing processes.

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Provided by Linda Hecker, Landmark College, Putney, Vermont

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Clagget and Brown, Drawing Your Own Conclusions, Postsmouth, NH, Boynton/Cook, 1992.

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From the Interaction Teaching Session on Imagery and Metaphor in the Writing Process
Provided by Hildy Miller,
University of Louisville, Louisville, Kentucky

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----. Reclaiming the Imagination. Upper Montclair: Boynton/Cook, 1984.

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Johnson, Mark. The Body in the Mind. Chicago: U of Chicago P, 1987.

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Lakoff, George. Women, Fire, and Dangerous Things. Chicago: U of Chicago P, 1987.

Lakoff, George and Mark Johnson. Metaphors We Live By. Chicago: U of Chicago P, 1987.

Miller, Hildy. "Composing With Metaphor." Minnesota English Journal. Fall (1987): 11-15.

-----. "Metaphoric Components of Composing Processes." Metaphor and Symbolic Activity. 8 (1993): 78-95.

-----. "Sites of Inspiration." Presence of Mind. Eds. Richard Graves and Alice Brand. Portsmouth, NH: Heinemann, 1994.

-----. "Teaching Everyday Metaphor." Exercise Exchange. 33 (1987): 11-13.

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Pope, Kenneth and Jerome Singer. The Power of Human Imagination. New York: Plenum Press, 1978.

Rico, Gabriele Lasser. Writing the Natural Way. Boston: J.P. Tarcher, 1983.

Tomlinson, Barbara. "Cooking, Mining, Gardening, Hunting." Metaphor and Symbolic Activity 1 (1986): 57-79.

-----. "Tuning, Tying, and Training Texts." Written Communication. 5 (1988): 58-81.

Williams, Linda Verlee. Teaching for the Two-Sided Mind. New York: Simon and Schuster, 1983.